

Innenkreis

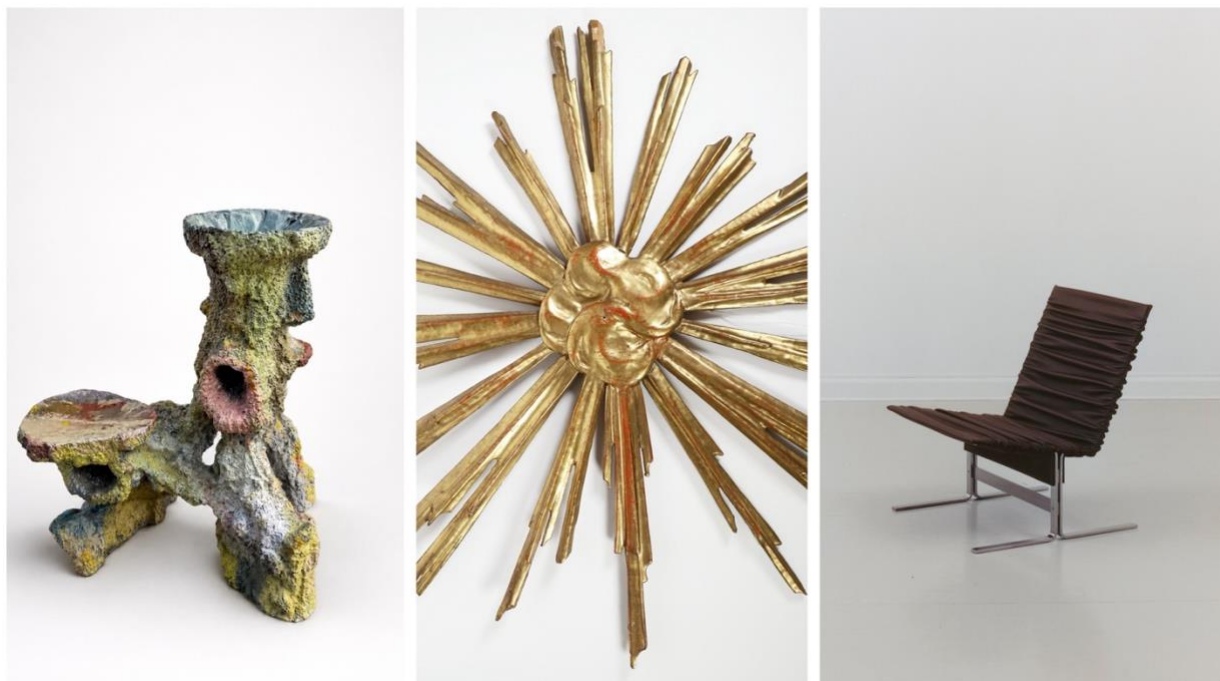
Vanitas in Use II

Works by Et Arrangement, Anne Jaedicke, Charlotte Moreno Kølkjær, Indio Möglich, Pettersen Hein, Lærke Ryom, alongside historical works.

27 August – 17 October 2026

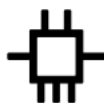
Opening reception Thursday 27 August, 16:00–20:00

Following its initial chapter in June, Innenkreis opens **Vanitas in Use II** on **27 August 2026**. This second iteration deepens the gallery's exploration of transience and mortality by anchoring vanitas into objects of use and the inhabited environment.



All-inclusive Bird Resort by Pettersen Hein, *A Baroque Giltwood Glory with Cloud Bank*, *Enfold Chair* by Lærke Ryom
(third photo courtesy of Værktøj)

Lærke Ryom's ruffled leather *Enfold Chair* carries itself with a seductive, skin-like presence, continuing the approach to upholstery-as-garment she set out in *Raiments*, Innenkreis' opening exhibition. The leather is cut and constructed as a garment for the frame, ruffled into vertical folds and drawn tight across them, until base and upholstery read as one surface. **Pettersen Hein** brings postmodern irony into the *memento mori* tradition through a smiling-face wall piece and an ultra-cheerful, colourful concrete birdbath, *All-inclusive Bird Resort*, that flips a melancholy symbol into a holiday destination. **Charlotte Moreno Kølkjær** contributes a ceramic oyster vessel with a



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flesh-like red interior, transforming a traditional symbol of ephemeral luxury and physical indulgence into an indication of anatomical vulnerability and certain decay.

Time and natural cycles are further measured by **Et Arrangement**, presenting triptychs bearing labyrinth-like paths left by woodboring beetles beneath centuries-old oak bark. **Anne Jaedicke** exhibits a walnut bench, and **Indio Möglich** presents two distinct glass works: a vase with an iridescent purple finish decorated with fluid dragon shapes, and a clear green engraved centrepiece crowned with glass crosses.

At Innenkreis, historical works act as punctuation. Set among the contemporary pieces as interlocutors, they sustain a conversation that runs in both directions. A Baroque gilded glory brings the exhibition its oldest promise of permanence, rays carved to splinter and catch candlelight, red bole showing through where the gold has worn away. Alongside it, a Donaumonarchie writing table with a landscape marquetry top, made to hold letters and resting hands. A three-legged Gothic Revival plank chair carries a knight and squire in twin tondi on its backrest, carved by someone who had never seen either, like a medieval dream arriving four hundred years late.

Press photos will be uploaded on 24 August:

<https://drive.google.com/drive/folders/1ZNV65qKewu3ZConKdbXnGJlfv35Seh-X?usp=sharing>

Location & Opening hours

Innenkreis
Herluf Trolles Gade 28, Copenhagen
Tuesday–Friday, 12:00–17:00; Saturday, 12:00–16:00
Otherwise by appointment.

